

PURDUE DRUMLINE AUDITION PACKET

CYMBALS

2026-2027

Read this entire packet in sequential order!

This packet was created to prepare auditionees with everything they need to be ready for band camp. While this packet is long, it has everything necessary for the audition process. All of this information was put together by members of both lines, so this is a valuable way to learn from those who have already gone through the audition!

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Contact Information

Director of Percussion at Purdue University

Dr. Pamela Nave: pjnave@purdue.edu

"All-American" Marching Band Drumline Section Leader

Isaak Gutierrez: gutie206@purdue.edu

Dr. Nave is responsible for the percussion program at Purdue and she is the faculty director of both the "All-American" Marching Band Drumline and the "Boiler Beats" Tailgate Drumline. You can read more about her in the "Dr. Nave and the Philosophy of Percussion Education" section. Isaak is the student section leader for the "All-American" Marching Band. Reach out to either of them if you have any questions.

In addition to Dr. Nave and Isaak, each section of the "All-American" Marching Band has one or two student segment leaders. In homage to our history as a military band, we use a military naming style for our student leaders. The "1" is the segment leader for the instrument, and the "10" is the assistant segment leader (where applicable). This wording comes from the idea of marching in ranks of 10. In this style, the leader of the rank would be on the far left (in the "1" spot), and the assistant leader would be on the far right (in the "10" spot). The eight members of their rank would be between them (in spots 2-9). While we still use the titles of "1" and "10," we do not necessarily march in that order. For example, the bass 1 marches in position based on which bass drum they play, not their rank. Feel free to reach out to your instrument's segment leaders if you have an instrument-specific question!

"All-American" Marching Band Snare Segment Leaders

Jude Siddiqui (1): jsiddiq@purdue.edu

Adam Rushdy (10): arushdy@purdue.edu

"All-American" Marching Band Quad Segment Leader

Rylan Cripe (1): criper@purdue.edu

"All-American" Marching Band Bass Segment Leader

Kavin Karthikeyan (1): karthi26@purdue.edu

"All-American" Marching Band Cymbal Segment Leaders

Cadance Rose (1): rose249@purdue.edu

Griffin Cooper (10): coope463@purdue.edu

World's Largest Drum Crew Captains

Isaak Gutierrez (1): gutie206@purdue.edu

Carter Westfall (10): cjwestfa@purdue.edu

Introduction from Dr. Nave and the Drumline Section Leader

So you're considering trying out for membership in the Purdue Drumline? That's awesome! **Established in 1886, the Purdue "All-American" Marching Band has become an icon of Purdue University and the Big Ten and is widely recognized as an international leader in the entertaining performing arts.** We wow tens of thousands of fans on game days during football season. Each May, we perform for hundreds of thousands as the official marching band of the Indianapolis 500. In 2010, the band was selected to lead the [Macy's Thanksgiving Day Parade](#), and, since then, the band has headlined the [St. Patrick's Day Parade in Dublin](#) — three times!

While you may be new to the Big Ten college band environment, it is not radically different from your past experiences in high school band — thousands of auditionees have made the transition with no problem! You can still find ways to participate in DCI/WGI on the side if you have that competitive bug.

The "All-American" Marching Band Drumline is filled with highly positive, upbeat people who show up excited to drum every day. One thing to keep in mind: just because none of our members are studying to be professional musicians doesn't mean we don't take practicing/performing seriously! We still expect all of our members to work hard, learn their stuff, and show up with a positive attitude. In addition to helping you become a top-tier percussionist, participating in our program will immediately make you a teammate (and family member) of the entire Purdue Percussion community, which has been around for well over 100 years.

Purdue's Marching Percussion Program is made up of four separate entities: (1) the "All-American" Marching Band Drumline, (2) the Boiler Beats Tailgate Drumline, (3) the World's Largest Drum™ crew, and (4) the "All-American" Marching Band Drum Majors.

1. **The "All-American" Marching Band Drumline** is an integral part of the Purdue "All-American" Marching Band. They captivate audiences at Purdue's home football games, specific away game trips, and occasionally, bowl game travel!
2. **The "Boiler Beats"** operate primarily as a tailgate drumline, entertaining fans in the hours leading up to Purdue's home football games. This ensemble also serves as a training ground for those that desire to continue to improve their skills. Participation in a fall concert ensemble may be required for placement in this group.
3. **The World's Largest Drum™** is about 10 feet tall, and is a 105-year-old icon of the University! It is operated by a crew of 7+ people, who perform athletic/acrobatic feats with the Drum. The Drum Crew is a subsection of the AAMB Drumline, but they prioritize attitude, physicality, and public relations over percussive technique and drumming ability. If you think you might be interested in the Drum Crew (or just want to see what we're talking about), check out the "Drum Crew" portion of the Purdue Bands and Orchestras website.
4. **The Drum Majors** are two upperclassmen who have served in the "All-American" Marching Band before and are selected well before Band Camp begins.

This packet is for people interested in auditioning for a spot on either the “All-American” Marching Band Drumline or the “Boiler Beats” Tailgate Drumline. If you are interested in the World’s Largest Drum Crew, check out the “Drum Crew” packet. Rookie members are not eligible to be a Drum Major in their first season with the “All-American” Marching Band. **When you come to Band Camp, you are auditioning for placement onto a drumline— not specifically the “All-American” Marching Band Drumline or the Beats Drumline.** At the end of Band Camp, Dr. Nave and the other faculty, with input from the student leadership team, will set the membership of each drumline selected from those who successfully complete the audition process. At the end of Band Camp, you may be offered a spot on the “All-American” Marching Band Drumline, the “Boiler Beats” Tailgate Drumline, and/or be placed into one of our indoor ensembles.

In addition to the athletic bands, we have a large number of concert ensembles that meet year-round; and we even offer a percussion ensemble in the Spring! You can find information about these ensembles on the [Purdue Bands and Orchestras website](#). You can participate in these ensembles while you are on a drumline, or instead of being on a drumline.

This packet contains all the information you need to prepare yourself for Band Camp. The Purdue Bands and Orchestras website is a great resource and can get any additional questions you may have answered. Band Camp is a lot of work. If you earn a spot on one of the drumlines, it will require an incredible amount of discipline and practice each day during the season, but work that will lead to great rewards come game day. We guarantee, there’s nothing quite like standing on the 50-yard line in a jam-packed Ross-Ade and hitting the downbeat of *Hail, Purdue!* for the first time!

Boiler Up, Hammer Down, and we can’t wait to see you this August!

Sincerely,

Dr. Pamela J. Nave

Associate Professor of Bands, Purdue University
Drumline Instructor, Purdue University

Isaak Gutierrez

Section Leader, “All-American” Marching Band Drumline
Captain, World’s Largest Drum™ Crew

Introduction from the Cymbal Segment Leaders

Welcome to the Purdue Cymbal Line packet! We are so excited that you are considering auditioning for the Purdue University Drumline (PUDL). Allow us to introduce ourselves and tell you a bit about our section.

Hello! My name is Cadance Rose and I am the Cymbal Segment leader (1) for the 2026-2027 marching season! I am a junior studying Psychological Sciences with minors in Music Theory & History and HDFS. This will be my 7th year in marching band, and my third with the AAMB. When I'm not in band, I enjoy hanging out with my friends, seeing new movies, and reading. I am so excited to meet you all and have a fantastic season!

Hello! My name is Griffin Cooper and I am the Assistant Cymbal Segment Leader (10) for the 2026-27 season. I am a junior studying Visual Communication Design. I have two years of marching band and drumline experience. I have been doing percussion for 12 years now. I was on the Boiler Beats Drumline my freshman year and this will be my second year in the AAMB. Outside of music, I enjoy video games, outdoors, clothing, art, skiing and hockey. I am quite excited to meet you all and I am quite joyous to perform alongside a wonderful group of musicians again.

The cymbal line has a storied history at Purdue and has maintained its traditional, militaristic technique for decades. Our primary goal is to entertain our fans with incredible visuals and musical skill. We may also do the occasional goofy dance or two. If you're looking to make people smile, gasp, and knock their socks off, then you'll fit right in with the cymbal line.

To prepare for your audition and band camp, start practicing the exercises in this packet and preparing yourself physically to carry cymbals. Your audition will consist of playing two rudiments and the audition cadence released on July 1. Additionally, warm ups, fight songs, and cadences will be the main focus of band camp and the best way to set yourself up for success is to memorize them. We find that writing out counts, clapping or playing along to recordings (that can be found in the Drumline section of the Purdue Bands and Orchestras website or on YouTube), and repetition are the best tools for memorization, but feel free to experiment and find what works for you. As for building physical strength, holding cymbals up at "Crash Position" (defined on page 17) and playing for as long as you can without pulling into your body to rest is recommended. This can be supplemented with upper-back, bicep, tricep, and core exercises (especially push-ups since they hit all these areas). Forte Athletics has some wonderful cymbal-specific exercise videos on YouTube if you want to check those out. Proper playing technique involves the cymbals out away from our bodies for extended periods of time. Pregame and half-time shows last about 10 minutes and parades can be even longer, so we want you to be ready! Make sure to stretch, hydrate, and take care of your body before, during, and after each day of band camp. Your well-being is our number one priority. Finally, shake off the nerves and have fun. The audition process is stressful, but it can also be where you meet a ton of friends and make lifelong memories.

Best of luck and feel free to reach out to either of us with any questions. We are so excited to work with you at Tech Weekend in July and Band Camp this August!

Sincerely,



Cadance Rose (1)



Griffin Cooper (10)

Dr. Nave and her Philosophy of Percussion Education

It is a good idea to generally know who Dr. Nave is (by reading her bio), but it is especially important to know about her Philosophy of Percussion Education before arriving at Tech Weekend or Band Camp.

About Dr. Nave

DR. PAMELA J. NAVE serves as Purdue Bands' percussion instructor and its Associate Professor of Bands and Orchestras. She formerly served on the band's faculty at Ball State University, where she completed a Bachelor of Science Degree in Percussion Performance. Following her undergrad degree, Dr. Nave opened a percussion studio in Indianapolis, Indiana for three years. She then went back to Ball State as a Graduate Assistant and received two more degrees: one in Music Education and one in Percussion Performance. Dr. Nave completed her Doctorate of Musical Arts degree at The Ohio State University. At OSU, she won the graduate concerto competition as a marimba soloist, adding to a long list of academic honors that includes being a two-time recipient of BSU's James L. Lane Percussion Award and the winner of BSU's Concerto Competition. Also at OSU, Dr. Nave was awarded the Graduate Associate Teaching Award, which is only given to ten graduate students out of the 2600 graduate students in each class. Between degrees, Nave, a member of Pi Kappa Lambda, performed as a freelance percussionist in Orchestras and Community Concert Bands throughout Indiana.

She began her career with Purdue University Bands and Orchestras in 1999, and has been a figurehead in the department and the Big Ten ever since. In 2008, she was appointed Director of "All State Marimba and Percussion Ensemble" for the Indiana Music Educators National Conference, and is a member of the Percussive Arts Society. To this date, she remains the only female percussion director in D1 athletics. Dr. Nave's current duties with the Purdue University Bands and Orchestras Department include Director of all Percussion Studies (a studio of roughly 90 percussion students), Assistant Director of the Marching Band, Drumline Instructor, Operations Advisor, and private percussion instructor. As of June 2020, Dr. Nave also serves as the treasurer of Purdue's chapter of Pi Kappa Pi, an academic honors fraternity on campus. She received the Helen B. Schleman Gold Medallion Award in 2025 for her significant contribution to the advancement of women students and women's issues. She is very dedicated to her three children, Parker, John, and Charlotte, their cats Casper and Mabel Applesauce, and their dogs Finnstur and Gustov Holst Gus Gus Spartacus D.R. Nave.



Dr. Nave's Philosophy of Percussion Education

My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

A totalization approach offers students the opportunity to emphasize one instrument while still covering traditional percussion instruments. If carefully designed and implemented, this may prove to be an effective approach to the curriculum for the 21st century. Several traditional areas of percussion need to remain in all undergraduate curricula. I believe that the study of traditional percussion instruments such as snare drum, cymbals, keyboard instruments, timpani, etc., and the “auxiliary instruments” should be included in every undergraduate curriculum. Percussionists at Purdue University should be expected to possess basic technique and knowledge of the literature on these instruments. The mastery of these instruments is important not only to promote percussionists’ professional knowledge, but also because all areas of percussion relate to one another as “one big matrix” (interview with Michael Udow, 2001). To be a true percussionist, I believe it is important to have an understanding and appreciation of all areas of percussion.

I also believe that students should have a basic knowledge of Latin and African instruments and styles. These instruments and styles are written into contemporary music, ranging from percussion ensembles to orchestral works, from concert band music to drum and bugle corps arrangements — so a competent percussionist should know how to handle them. Additionally, a percussionist playing in a large ensemble or in musical theatre may encounter contemporary orchestral and concert band composers such as David Gillingham, Leonard Bernstein, George Gershwin, Frank Ticheli, and Libby Larson. These composers expect percussionists in the ensemble will be capable of playing music for any percussion instrument. The average professional percussionist will face these situations at some point in their career and must have the training to handle them.

I believe that how soon and the degree to which a student should specialize is different for every student. If a student enters my percussion studio and cannot read keyboard music, they will study xylophone and marimba until they gain basic reading competency technique, regardless of their wishes for specialization, for the reasons mentioned in the paragraph above. On the contrary, if a student enters my studio and proves their competency in the basic areas of percussion, I will allow them to emphasize a favorite instrument. I have found that students have more motivation if they are allowed a measure of control in choosing the direction of their education, whether this means selecting which instrument to emphasize or which solo to play on the instrument I have dictated. In general, undergraduates will spend their first year or two developing their proficiency in the basics. But when the case arises that a talented underclassman wants to focus on one instrument, I feel ethically obligated to provide the opportunity for him or her to do so, with the support of my knowledge and teaching skills.

Regardless of what talent you enter the music/band program with, you will leave Purdue University with knowledge regarding several facets of the percussion world. My hope is that you, as a percussionist, may continue your playing and performing within the communities in which you live.



Tech Weekend 2025 Schedule

This schedule is subject to change - look for updates on Slack!

Saturday, July 11

- **8:00 am** - Check in at Shreve Hall
- **9:00 am** - Student Leaders distribute instruments/stands/carriers
- **10:00 am** - Marching Basics
- **12:00 pm** - Lunch
- **1:00 pm** - Warm-ups (basic technique)
- **3:30 pm** - Audition Music/Technique
- **5:30 pm** - Dinner
- **6:30 pm** - Music/Technique
- **8:00 pm** - Student-guided tour of campus
- **9:30 pm** - Movie/snacks/relax

Sunday, July 12

- **7:30 am** - Wake up call/showers
- **8:00 am** - Breakfast
- **9:00 am** - Marching Basics
- **11:00 am** - Music/Technique
- **12:00 pm** - Lunch
- **1:00 pm** - Audition Music
- **3:00 pm** - Closing Discussion
- **3:30 pm** - Return Equipment
- **4:00 pm** - Tech Weekend ends

What should I bring to Tech Weekend?

- 2 days of athletic clothes (it will be hot, and you will be sweating)
- Tennis shoes (NO sandals or open-toed shoes. We will be marching!)
- Sunscreen, hat, sunglasses, etc.
- Hard copies of our warm-ups, cadences, and the 2026-2027 audition music (we recommend keeping it in a binder with page protectors and page clips)
- Plenty of pencils
- Reusable water bottle
- Earplugs
- Sticks (if you don't have any, we have *plenty* here)
- Practice pad (if you have/want one)
- Cymbal Sleeves (if applicable; we have some)
- Toiletries/shower shoes
- **A FANTASTIC ATTITUDE!**

Can I drive myself to Tech Weekend?

Absolutely! But we ask that all students spend the weekend in the dorms with the upperclassmen/student leaders, so don't plan on driving around during Tech Weekend! Parking will be available in the [University Street Parking Garage](#) and around Shreve Hall. These lots are 100% free to the public on weekends and after 5:00 pm on weekdays.

Rooming Information

The rooms provided to us for the weekend are either doubles or a single - you take your pick when registering! Each bed includes a pillow, sheets, and a blanket, and showers are available. You have the option to choose a roommate if you know who you want to room with - however, there is nothing to worry about if you don't know anyone! You'll be paired with a fellow musician and student here at Purdue - a great way to make a new friend and start your college experience off on the right foot! (the left foot actually - we are a marching band after all!)

Playing Auditions: August 16, 2026

Drumline music auditions will take place on the Sunday before Band Camp in the Hagle Hall Percussion Studio (Rm 108). Here is a tentative schedule for the day (actual schedule will be available closer to audition day).

9:00am	Mandatory Welcome Session for ALL rookies in Elliot Hall of Music
9:30am	Rm 378 opens for audition warm-ups
10:00am - 12:00pm	Block 1 of auditions in Rm 108.
12:00pm - 1:00pm	Break for lunch
1:00pm - 3:30pm	Block 2 of auditions in Rm 108.
3:30pm - 4:00pm	Break
4:00pm - 6:30pm	Block 3 of auditions in Rm 108.
6:30pm - 8:30pm	Band Camp begins at Hull Field!

How do I sign up for an audition block?

Audition sign-ups will be posted on the PBO website, sent out by email, and sent in the Purdue Drumline Slack workspace as we approach the audition date. If you are interested in auditioning, make sure you've contacted one of the student leaders!

What if I mess up?/Can I audition on multiple instruments?

Sunday's playing auditions are only the first step of the week-long audition process. The faculty and student leadership will initially order players by how successful their Sunday auditions are, but those spots can (and will) change dramatically throughout the week as candidates improve in marching/playing. Long story short: don't worry if you mess up your Sunday audition! Students are rarely dismissed from Band Camp after Sunday auditions. Instead, Dr. Nave *may* ask you to re-audition on a different instrument. We highly encourage candidates to arrive with the goal of earning a spot on one of the drumlines, instead of fixating on playing a particular instrument on a particular drumline.

With that in mind, you can audition on as many instruments as you like (and you may also be asked to switch instruments during Sunday auditions or Band Camp). If you are planning on auditioning for multiple instruments, be sure to register for **one audition spot for each instrument**.

What does a Sunday audition consist of?

You will sign up for an audition slot via **the Drumline page on the PBO website or the PUDL Slack workspace** (reach out to Isaak if you have not been added). The Student Leadership team will do their best to keep the day running smoothly, so that everyone can audition during the block in which they signed up. Keep in mind that the schedule is an outline of the day; we may ask you to audition a bit earlier or later in the day.

Every audition will consist of two parts and will be evaluated by Dr. Nave:

- 1. Rudiments:** You will be asked to play two rudiments from either the 40 Essential or the 21st Century Hybrid List, which will be selected on the spot. You are allowed to bring your own copy of the rudiments list. During the audition, both rudiments should be played "slow/fast/slow" or "soft/loud/soft". If you are modulating tempo, start dramatically slow (40bpm), then gradually build up speed to your max tempo. Then gradually slow down again to the tempo at which you started. If you are modulating dynamics, start dramatically soft (pianissimo), then gradually build in volume to your max dynamic level. Then gradually reduce volume to where you started. The tempo will remain constant if you are modulating dynamics, and the dynamic will remain constant if you are modulating tempo. *You should maintain complete control of the sticks at all times.*
- 2. Audition :** The audition cadence for this year will be released on July 1st, 2026, and will be available in the music section of this packet. This will be played with a metronome set to the marked tempo of the piece. You are allowed to bring your own copy of the music.

How many spots are available?

We have the option to take up to two full-size drumlines of 36 members each (11 snares, 7 quads, 7 basses, and 11 cymbals). **At the start of Band Camp, only eight people have a reserved spot on the "All-American"**

Marching Band Drumline: the student leader(s) on each instrument, including the World's Largest Drum Crew. Every other spot (across both drumlines) will be filled based on students' performance in auditions and throughout Band Camp. Decisions will be based on candidates' playing ability, marching, and teachability.

Seniority does not factor into our auditioning process, meaning it is possible for returning veterans to not make the line. The membership of both drumlines is up to the discretion of Dr. Nave and the other faculty members, with input from the student leadership team. Please note that while there are 36 spots available as per the instrumentation listed above, Dr. Nave and the other faculty will only offer membership to those that earn placement (membership will not be given just to fill a spot).

Do you have any tips for preparing/practicing?

- 1. BE PREPARED:** Be able to perform the audition excerpt completely at a comfortable and steady tempo. Learn it slowly and work measure-by-measure to ensure accuracy, and then build up speed. Constantly check your technique, and be sure not to overlook the rudiments - be detailed with them and apply them to the music in this packet!
- 2. PRACTICE WITH THE RIGHT STICKS:** We will be using Vic Firth sticks this season, so if you're able to get your hands on the appropriate pair this summer, start practicing with them before Tech Weekend/Band Camp! If you make either drumline, we will supply you with sticks to last throughout the season.
- 3. MEMORIZE ALL OF THE MUSIC IN THIS PACKET:** It is expected that you have all of the music in this packet **memorized** at the start of Band Camp. Start getting the warmups, cadences, and Pregame music out of the way as soon as possible so you can focus on the audition excerpt once it is released in July!
- 4. CHECK OUT THE TECHNIQUE SECTION:** Every drumline handles playing and marching technique a little differently. While Dr. Nave and the Student Leaders won't expect rookies to have our technique mastered prior to Band Camp, try to get a head start by checking out the Technique section in this packet.

- 5. REFLECT ON YOUR PROFESSIONALISM:** Professionalism is a factor during auditions. Our faculty and student leadership team members want to work and perform with people who are positive, mature, and willing to cooperate with their fellow drummers and band members!
- 6. TAKE ADVANTAGE OF AUDITION DAY:** On audition day, the drum room will be filled with rookie and veteran drummers who are all auditioning for the Purdue Drumline! Take this time to start getting to know everyone, practicing with others, and learning from veterans/student leaders! This is a great opportunity to get your lingering questions answered, or to work with other drummers going through the same process you are!
- 7. HAVE FUN:** Both drumlines are full of energetic, upbeat drummers who want to work and perform with other people who love drumming! This positive, high energy is precisely what helps motivate the football team, the crowd, and all who watch either drumline perform!

Band Camp: August 16-22, 2026

Sunday auditions are important, but so is the week of Band Camp that comes after! It will be an intensive week, so come prepared to push yourself both physically and mentally, but also be sure to have fun drumming and getting to know the other members of the band! Band Camp auditions consist of three distinct portions: **playing, marching, and professionalism.**

So what happens during Band Camp?

Band Camp is run by the “All-American” Marching Band staff and faculty, with the student leadership team guiding their individual sections. Each of your student leaders will help you develop your marching and playing technique, but they will also be evaluating you on your skill and improvement throughout the week. Keep in mind that Band Camp emphasizes both marching and playing. You will play all of the music included in this packet, especially cadences, during the week. **Have them all memorized** before showing up!

As we are just one of many sections that comprise the “All-American” Marching Band, we follow the same itinerary as the rest of the band. It is also important that you meet and get to know the rest of the “All-American” Marching Band. When this year’s itinerary for Band Camp is posted, you will be able to find it on the [Purdue Bands and Orchestras website](#).



What exactly does “professionalism” mean?

While playing and marching are primary components evaluated during the audition process, your professionalism and teachability will go a long way! Since the “All-American” Marching Band’s primary goal is to entertain, a goal of our audition process is to find positive, energetic people that will help us engage with our audience! Playing ability will not outweigh a negative personality. The faculty of the “All-American” Marching Band will not put up with poor attitudes, even from excellent players. If you refuse to learn, if you’re difficult to work with or immature, your chances of securing and maintaining a spot in the “All-American” Marching Band Drumline or “Boiler Beats” Tailgate Drumline will be significantly affected. Be sure you show up to Band Camp excited, willing to learn/grow, and as a generally positive influence to those around you!

The “All-American” Marching Band does not tolerate poor behavior or bad attitudes. No exceptions.

How can I prepare my body physically?

Band Camp, rehearsals and game days are all physically strenuous - health and wellness are a crucial element of success for everyone in the “All-American” Marching Band. Before every rehearsal and performance, the student leadership team will lead the line in performing both musical and physical warm-ups. Warm-ups are especially important on game days, since we’re playing all day long. Be sure throughout your preparation for Band Camp, ensure you focus on your health and well-being!

It’s highly recommended that you spend part of your preparation time being physically active. Running, walking, weight-lifting, biking, swimming, home workouts, yoga - these are all great ways to improve or maintain your physical health! Be sure to do so safely - stretch before you work out and don’t over-exert yourself. Get plenty of rest, eat healthy, and take breaks and rest days when you need to! Certainly reach out to any member of the SL team if you questions about physical health!

When are results announced?

On the Thursday morning of Band Camp, the student leadership team and Dr. Nave will meet with each candidate one-on-one to let them know if they will be offered placement in the “All-American” Marching Band, the “Boiler Beats” Tailgate Drumline, and/or an indoor ensemble. No matter which ensemble you are selected for, the student leadership team are happy to share feedback as to the decision if you wish. You can always set up a meeting with Dr. Nave individually to talk more in-depth about her decision.

If you don’t make one of the drumlines this year, don’t be a stranger! Many past members (including some individuals that are on our Student Leadership team this year!) did not make the “All-American” Marching Band in their first year auditioning! No matter what, there is a place for you in the Purdue Percussion program, and everyone is encouraged to stick with the program, improve throughout the year, and come back stronger than ever next season!

How do I sign up for Band Camp?

You can sign up for Band Camp on the [Purdue Bands and Orchestras](#) website once sign-ups become available. Be sure to follow us on social media to make sure you stay informed when audition material is posted and sign-ups go live!

What do I need to bring to Band Camp?

- Athletic clothes (it will be hot and you will be sweating)
- Tennis shoes (we do not allow sandals or open-toed shoes during rehearsals)
- Sunscreen, hat, sunglasses, etc.
- All of the music in this packet (we recommend keeping it in a binder with page protectors and page clips)
- Practice pad (if you have/want one)
- Earplugs
- Water bottle (we have water and ice — just bring a bottle!)
- Sticks (if you don't have any, we have plenty here)
- Cymbal Sleeves (if applicable; we have some)
- Money for meals throughout the week. Dining court meal plans will not be active until the end of the week.
- A FANTASTIC ATTITUDE!

Some Final Thoughts on Auditions

We know the audition process can be stressful, but if you come to Band Camp fully prepared and demonstrate your competency, you put yourself in the best position to earn placement in either the "All-American" Marching Band or the "Boiler Beats" Tailgate Drumline. Drumming is drumming, no matter which group you end up in, so enjoy the opportunity while you have it!

If you have any questions while preparing, don't hesitate to contact the student leadership and/or Dr. Nave and we'll be happy to help. You can find the necessary contact info at the front of this packet.

Good luck, happy practicing, and we can't wait to see you at auditions!

Marching Technique

We will spend plenty of time honing marching technique at Band Camp. In the meantime, here's a basic overview of the major concepts. While we don't expect rookies to show up with our technique mastered, this section is designed to help give new members a head start.

Cymbals use both glide-step/crabbing and low-chair (like the AAMB). Which technique we use depends on the particular performance, so it is important for you to understand both of them. Here's a brief explanation of each element of the techniques we use.

Posture/Set Position

Let's start from the bottom and work up. Balls of the feet are on the set dot or yard line, and the feet are pointed straight ahead, with toes together. The knees are straight, but never locked, and hips are centered directly over feet. The torso provides the "power" for the posture; the core is engaged, the chest is out and the shoulders are pulled back. The back is not only straight, but should also feel extended. Think of a string running through your spine and out the top of your head that's being pulled toward the sky. The head is looking forward and slightly up, so that the chin is parallel to the ground. A good way to test this is with the "L" trick: make an "L" with your thumb and pointer finger, touch the thumb to the bottom of the neck, and push your chin up as far as your pointer finger reaches. Finally, eyes are looking in the same upward direction, not down at the ground.

Marking Time in Glide-Step

We'll go over the vocal callouts associated with marking time and marching once band camp comes. For now, all you need to know are the basics of the technique: on the "and" between beats, the heel is lifted while the ball of the foot stays on the ground. The clearance between the bottom of the heel and the ground should be several inches, roughly enough to fit a fist. On the beat, the heel comes down to the ground, without shifting the weight or disturbing the posture, and without stomping.

Forward Marching in Glide-Step

Our forward marching technique is akin to "walking in time." As long as your feet stay in time and move in a straight line (like you're walking in ski tracks, not on a tightrope), and the posture is maintained, you've met most of the requirements for the forward marching technique. Every step hits first with the heel, then rolls through to the toe. Feet cross on the "and"s of beats. When closing, the right foot rolls like normal, then the left foot just glides into its spot on count one.

Backward Marching/Crabbing

Most aspects of what's outlined above for forward marching are applicable to backward marching. Instead of rolling through steps, the feet are always raised up on their platforms. When crabbing left or right, the front foot should remain on the yardline while the back foot should be slightly behind the yardline. (If you're crabbing left, the right foot is the front foot. If you're crabbing right, the left foot is the front foot.) This requires a slightly altered first step, which we outline in the video. Keeping the feet parallel to each other usually requires more attention when marching backward or crabbing than compared to forward marching, so be mindful of that when practicing your technique.

Forward Marching in Low-Chair

For the first step, the motion should look like brushing your toes over the top of grass. This helps keep the toes low to the ground and shins/toes perpendicular to the ground at all times. The left foot will lift to the fully extended location with the calf and toes perfectly perpendicular to the ground and the thigh at a 45 degree angle on each “and” beat, and hit the ground again on each count. Once the calf has extended, place toes into the ground first. You should never slam onto your heels. Repeat the motion again for the right foot. This is just a uniform walk in time — don’t be too stiff and don’t over complicate it. The upper body should not shift side to side or bob up and down.

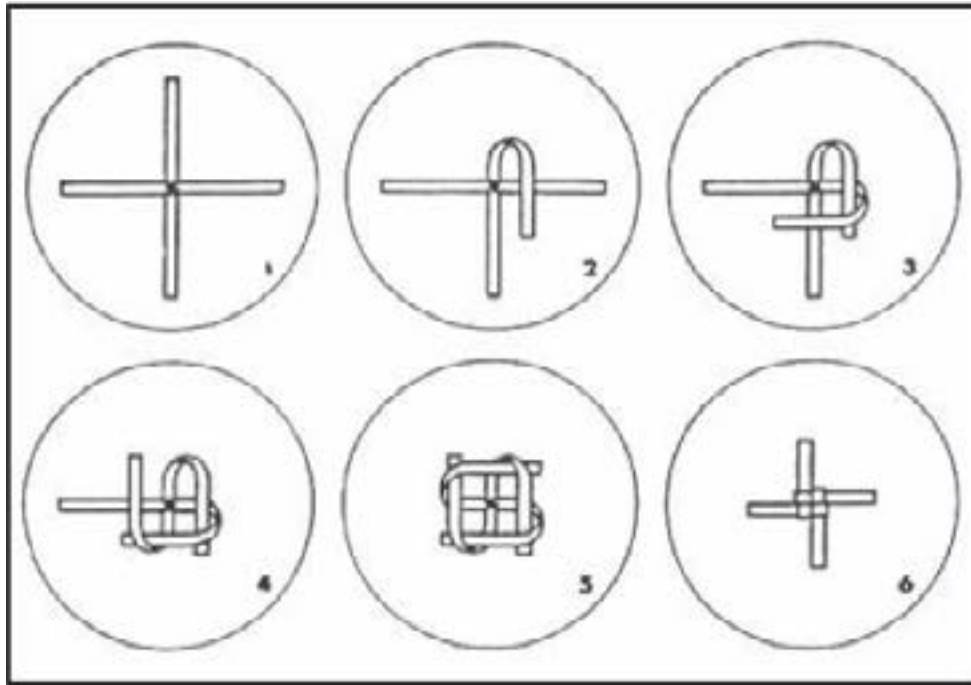


AAMB woodwinds using the low-chair technique. This picture was taken on the “and” count of a beat. You can tell because their heels are up, their shins are perpendicular to the ground, and their knees are out.

You can always email an SL if you still have questions after reading this section of the packet. Most importantly, keep in mind that we will explain all of these concepts in depth during Tech Weekend and Band Camp, so don’t stress too much if you’re having trouble picking them up on your own.

Cymbal Playing Technique

Cymbal Knot



This is how we tie our cymbal knots. Become familiar with doing this fast, and understand how to adjust to your hand size so visuals are easy to do and holding for long periods of time does not hurt your hands.

Cymbal Positions

Here at Purdue we will utilize 3 main positions: Port and Flat for crashes, and Hi-Hat for certain effect sounds. Warm-ups and Cadences should be learned using Port position, while Pregame should be learned using Port and Flat position.

Port Position: To get into this position, hold your arms out in front of you but pointing down at about a 45 degree angle with the cymbals vertical. Then, bend your elbows to about a 45 degree angle, while aligning the tops of the cymbals with your eyes. Elbows should be pushed out slightly to create a strong frame. Cymbals should be about an inch apart and slightly offset from each other with the right cymbal about half an inch higher than the left.

Gumption Position: To get into this position, hold your arms out in front of you parallel to the ground with your cymbals at a 45 degree angle (pointing from your left shoulder to your right hip). Elbows should be pushed out slightly to create a strong frame. Ensure your wrist is in line with your forearm (there should be a straight line from your elbow through your middle finger). Cymbals should be about an inch apart and slightly offset from each other with the right cymbal about half an inch higher than the left.

Hi-Hat Position: To get into this position, your left cymbal will be placed right above your belly button on your body at about a 35 degree angle, with the highest part sitting in your elbow. The right arm will then come on top of the left cymbal. It is important here to keep the cymbals slightly open (about an inch) when not playing, staying relaxed and do not round your shoulders. When playing here for a long time your left forearm will start to get sore. This gets better with strength and practice.

Cymbal Sounds

While executing any of these sounds (excluding hi-hat), make sure your fingers are not resting on the cymbal. This WILL dampen the cymbals and produce a less-effective sound. We do play other sounds and other variations of these sounds, but they are less common and/or require less practice, so they will be taught at a later date.

Crashes: With most crashes, the cymbals will connect offset by about 1". While following through, there is a second point of contact at the opposite end of the cymbals. This flam should flow together in such a way that you do not hear two separate attacks. The entirety of this process should be considered as one motion creating one sound. If you approach the flam with too much force or velocity, or if you strike the cymbals with poor placement, you're most likely going to get an air pocket. An air pocket happens when you trap air between the two cymbals during the crash and instead of getting vibration and sustain you get a loud "pop" sound. The flam is only one part of the overall approach. When executed properly with the addition of touch and correct velocity, the vibration will create a full, rich sound that grows and flourishes sonically as you finish out the crash.

A-Tap/Tings: To begin, set up in the 'A' position of a crash. The edge of the right cymbal will be an inch higher than the left hand, which should be set up slightly lower than what is typical in the up position. There is no prep. The contact point will be about 1" in from the edge and the sound should be on the brighter side of the spectrum.

Chokes: Chokes from any position start with creating the sound from another technique, then abruptly dampening it into your body.

- From the Crash Position, this will look like pulling the cymbals into your armpits to create an A shape, with the top of the A pointing up, while using your biceps, forearms, and shoulders to dampen the sound as fast as possible.

Hi-Hat: Begin in the Hi-Hat position. Simply press the cymbal on top against the lower cymbal to get a hi-hat sound. Be sure the cymbals are offset slightly to avoid air pockets.

Slide-Choke/Slushies: Begin in the Hi-Hat position. On the first note, drop the right cymbal onto the left cymbal while also sliding the right cymbal forward. On the second note, quickly pull the right cymbal back onto the left, creating an air pocket that stops the sound of the slushie as well as the cymbal. This should create a 'sizzle' sound as the two cymbals collide with and rattle against each other through the slide.

Bell Tap/Pang: A pang is played in the Hi-Hat position with the left hand at the 45 position and the right hand rotated to sit perfectly perpendicular to the left. The right cymbal will then lift 3 inches away from the bell of the left cymbal and then make contact on the edge of it to produce a pang sound.

Cymbal Visuals

There's not enough space in this packet to outline all of the visuals that the cymbal line performs in a season, but the most important visuals are flip ups and flip downs. These two are the foundation of all of the other visuals. Become familiar with doing these from any position.

Flip Up

Beginning in the standby position, bring your cymbals to the up position. Between these two positions, you will “flip” your cymbals by pushing your thumbs inwards and allowing your wrists to rotate. A key to this rotation is allowing your hand and the cymbal pad to rotate independently from the cymbal. Make sure that the path your cymbals take is upwards and not outwards. This flip will be used in more than this setting alone, but it is important to understand the basics first.

Flip Down

Beginning in the up position, bring your cymbals down to the standby position. Between these two positions, you will again “flip” your cymbals by rotating your thumbs outwards and letting the cymbal “fall off” your hand before rotating your wrist around to catch it in standby. A key to this flip is to start the flip around your waist. To practice this, move your cymbals from the up position to your waist, allowing the cymbals to be perpendicular to your body. This should be a checkpoint in your flip.

Music Introduction

Welcome to the music portion of the Purdue Drumline audition packet! Here you will find all of the music you need to audition for the AAMB Drumline and the Boiler Beats Drumline. We play a multitude of music throughout the season: warm-ups, stands tunes, fight songs, exercises, cadences, show-music, drum cheers, and more! This packet covers the basics that you need for auditions and Band Camp, including rudiments, warm-ups, and the cadence cycle (particularly the audition cadence). Keep in mind that while the cadences are important, the warm-ups, exercises, and rudiments outlined in this packet are just as important, so don't forget to work on them too.

The AAMB Drumline learns a new show for every home football game, which could entail anywhere from 1 to 4 weeks of practice. A new show usually has about 3 to 5 pieces of *masterable* music with drill that will need to be fully memorized and performance-ready by various short-term deadlines set by Dr. Nave. This means you could be memorizing a new song each day and be expected to perform an entirely new show by the end of one week! The key word is "memorizing": all music will have to be fully memorized by showtime. With that in mind, there won't be time to learn the music in this packet during the season. The better you know the music in this packet before Band Camp, the easier Band Camp and the season will be.



Cymbal Legend

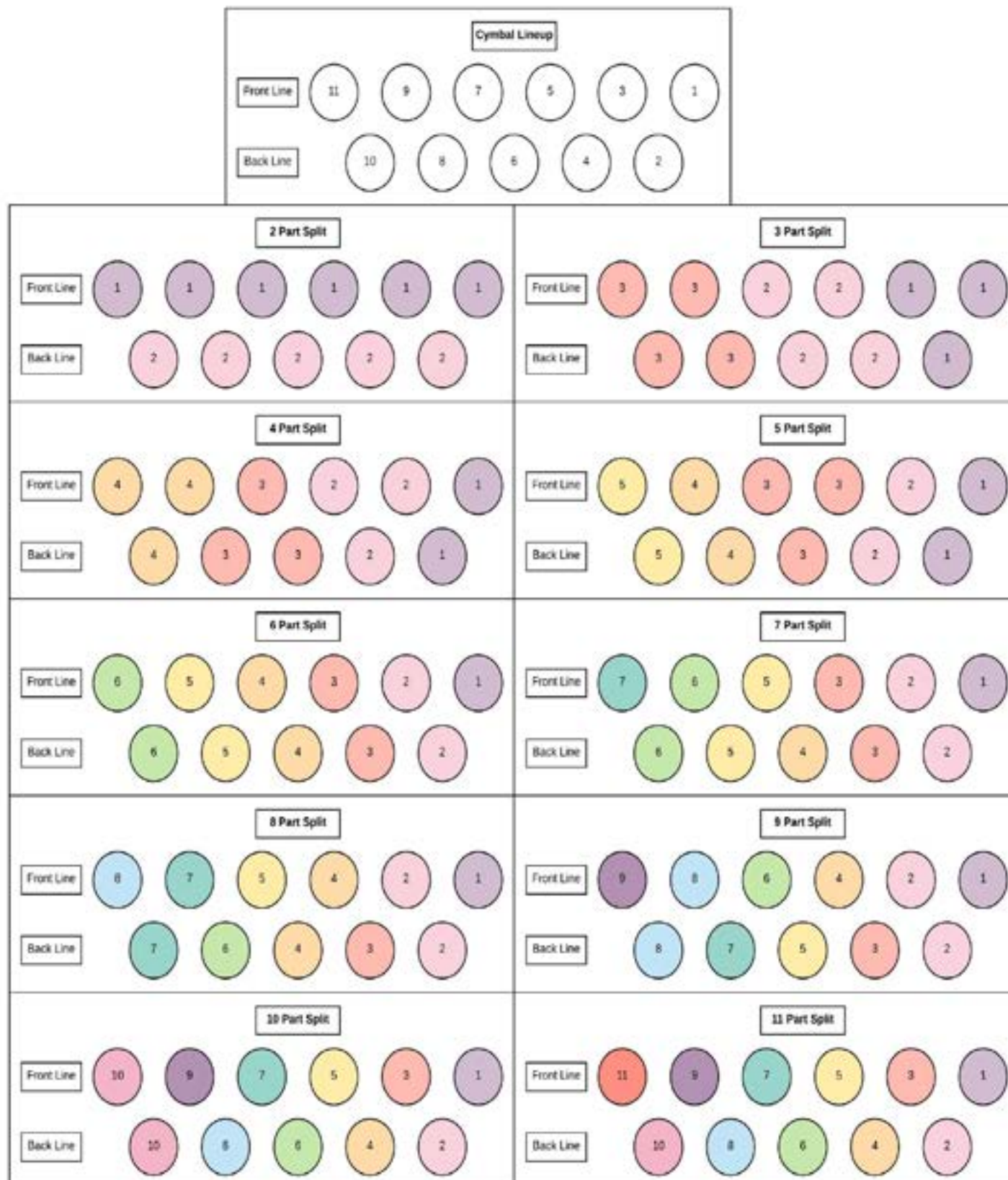
This legend includes most (but not all) of the cymbal sounds we use throughout a season. Most importantly, it shows you how each sound will be represented in our music. If you have any questions, feel free to contact the student leadership using the "Contact" page at the front of this packet.

Cymbal Legend

Vertical Crash 	Horizontal Crash 	Accented Crash 	Crash-Choke 
Crunch 	Hi-Hat 	Sizzle 	Slide-Choke / Slushie 
A-Tap / Ting 	Tap-Choke / Twang 	Bell Tap / Pang 	Scrape / Zing 
Out / In + / - 	Up / Down / = 	Dampen 	

Cymbal Splits

This graphic shows the way splits may be organized amongst the section during a season. If you have any questions, feel free to contact the student leadership using the "Contact" page at the front of this packet.



Practice Tips

Here are some tips to help you practice!

- 1. Rudiments, rudiments, rudiments!** There are rudiments throughout all of our cadences and show music pieces, so you will have a much easier time learning the cadences and show music if you have the rudiments mastered. The 40 Essential American Rudiments and the 21st Century Hybrid Rudiments are in this packet, so make sure to get them all down comfortably before diving too deeply into the other music.
- 2. Play it slow and break it down!** If you find yourself tripping over a measure and can't figure out why, play it at a very slow tempo and see what feels awkward or difficult. Then focus on playing that part by itself within the measure slowly until you get more comfortable. Then add back parts of the measure, still at a slow tempo, until you're playing the entire measure comfortably. For example, if you're struggling with beat 2, start by playing only beat 2, then beats 1 and 2, then beats 1-3, and *then* the entire measure. Finally, slightly pick up the tempo until you're playing the whole measure at the written tempo.
- 3. Always use a metronome!** You might be practicing at an incorrect or inconsistent tempo, even if you don't know it, so a metronome is always helpful to understand how each measure fits together and sounds together. This will also help you build a solid internal-metronome; we perform without a metronome so it's good to eventually not have to rely on one.
- 4. Small chunks lead to big success!** Don't try to push through an entire piece without working on smaller portions of it first. This strategy will help improve clarity in the line and will help you develop strong attention-to-detail and memorization skills. Try playing four bars at a time (or section-to-section chunks) until you get comfortable, *then* add on another chunk. The key here is to *add* on to chunks, not just to play small chunks separately. Again, this strategy is to help you memorize effectively, build muscle memory, and get comfortable with new music.
- 5. Don't practice for too long at once - take a break!** You don't want to burn yourself out; Dr. Nave recommends taking 5-minute breaks in between 23-minute chunks of practicing for an hour to an hour and a half EVERY DAY. Retention is key, so daily repetition for a "short" amount of time is important.

Rudiments

**"Success is the sum of small efforts, repeated day in and day out."
-Robert Collier**

Note: for dynamic markings separated by a forward slash, the first dynamic represents the accent height, and the second dynamic represents the tap height.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

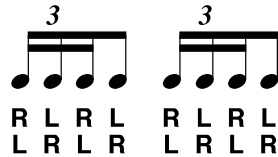
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll

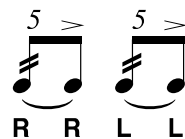


C. Double Stroke Open Roll Rudiments

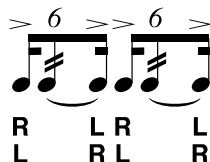
6. Double Stroke Open Roll *



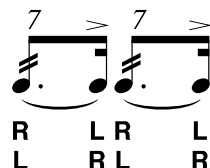
7. Five Stroke Roll *



8. Six Stroke Roll

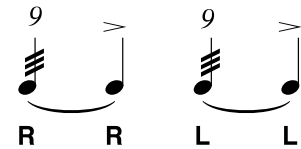


9. Seven Stroke Roll *

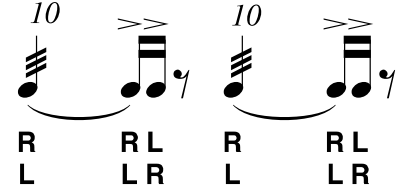


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

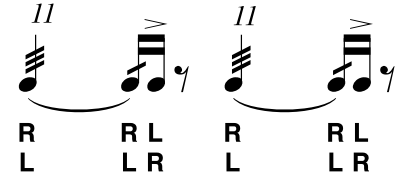
10. Nine Stroke Roll *



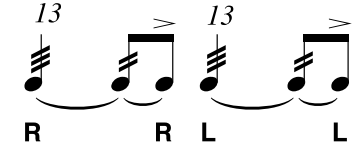
11. Ten Stroke Roll *



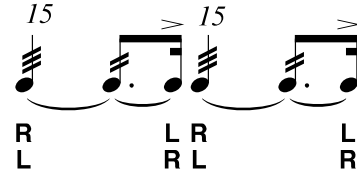
12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



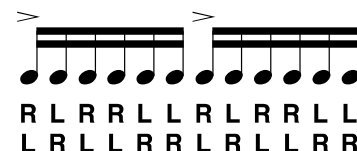
17. Double Paradiddle *



18. Triple Paradiddle

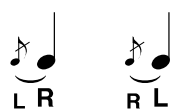


19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



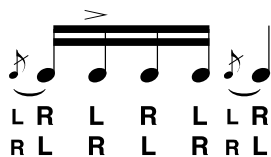
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



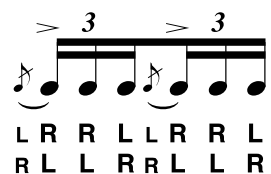
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



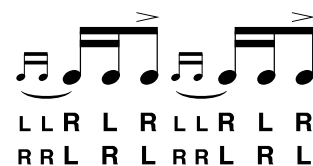
32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *



PUDL Audition Packet

1. Swiss-A-Diddle

 L R R L L R R L L R R L L
2. Choo-Choo

 R L L R R L R R L L
3. Chata-Chichi

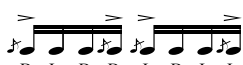
 L R L L R L R L R
4. Shirley Murphy

 R L L R R R L R R L L L
5. Cheese Inverts

 L R L R L R L R L R
6. Cheese Chain

 L R L L R R L R L R L
7. Flamacue-Diddle

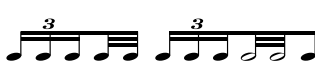
 L R L R R R L R L L
8. Diddle-Flafia

 R R R L L R L L L R R L
9. Paradiddle-Flafia

 R L R R L R L L
10. Shock-A-Diddle

 L R R L L R R L L R R L
11. Back Stick Hurta

 R L R L R L R L
12. Chutra Cheese

 L R L R R L R R L R L L R L
13. Book Reports

 R L L R R L R R L L
14. Egg Beaters Back

 R R R L L R R R L L R
15. Ripits

 R L L R R R L R L L R R R L
16. Single Back

 R L R L R L R L R L R L
17. Ratama-Swiss

 L R R L R L R L R L L R L R L R
18. Diddle-Egg-Five

 R L R R L L R R R L L R R L L R
19. Triple-Acue

 L L L R L R L R R R L R L R
20. Casey Claw

 R R L L R R L L R R L L R R L L

21. Poly Flam Drag

 L R L L R R L R L R L R
22. Flam Stutters/Cheese

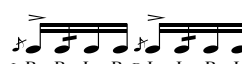
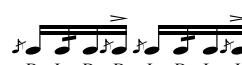
 L R L R R L R L
23. Flam 5 Flafia

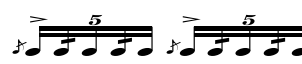
 L R L R R L R L R L R L
24. 1-Hand Flam Drag

 L R R R L L R R R L
25. Cheese-Cha var.

 L R L L R R L R R L
26. Irish 5

 R L L L R L R R R L
27. Flam Beaters

 L R L L R R R R L R R L L L
28. Flam Mill Drags

 L R R L R R L L R L
29. FlamFlam Drags

 L R L R L R R L R L R L
30. Egg Beaters

 R R R L L R R R L L
31. Double Flam Drag

 L R L R L R R L R R L R L
32. Herta

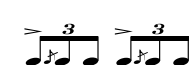
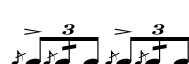
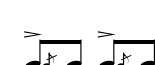
 R L R L R L R L
33. Stutter Diddles

 R L R R L R L L
34. Flam 5-A-Diddle

 L R R L L R R R L L R R L L
35. Swiss Cheese Invert

 L R R L L R L L R R
36. Cheese Pataflafia

 L R L R R L R L R R L
37. Cheese Back Flip

 L R L L R L R L L R
38. Tagada

 R R L R L L R L
39. Chut-Cheese

 L R R L R R L L R L
40. Malf Taps

 R L R L R L

Warmups

“We are what we repeatedly do. Excellence is not an act, but a habit.” - Will Durant

***Please note that we use five additional warm-ups:
Triplet Diddle, Finger Pyramid, Diddle Breakdown #2, Drag Ruff Diddle (DRD), and
Flam Town.***

Cymbals do not play during these warm-ups; they are not included in this packet.

8's

Cymbals

Purdue Drumline

Handwritten musical notation for Cymbals, 4/4 time signature, first staff. The notation shows a sequence of eighth notes and quarter notes, with a repeat sign at the beginning.

5

Handwritten musical notation for Cymbals, 4/4 time signature, second staff. The notation shows a sequence of eighth notes and quarter notes, ending with a double bar line and repeat sign.

Double Beat

Moriguchi, Ivancsics

12/8

5 2PS

9 4PS (Change to Different Cymbal Position for Each Set)

13 3PS

19 U

24

Crash Choke HiHat Slushie 3 Part Split (3PS) 2 Part Split (2PS) 4 Part Split (4PS)

Unison (U)

Stick Control

Cymbals

Purdue Drumline



Paradiddle Grid

Nave

The musical notation is written on a single staff in 4/4 time. It consists of four measures of music. The first measure contains four eighth notes, each marked with an 'x' to indicate a cymbal hit. The second measure contains a pair of eighth notes marked with an 'x' and a slur, followed by two eighth notes marked with an 'x'. The third measure contains a pair of eighth notes marked with an 'x' and a slur, followed by two eighth notes marked with an 'x'. The fourth measure contains a pair of eighth notes marked with an 'x' and a slur, followed by two eighth notes marked with an 'x'. Above the staff, the text '2PS' is written above the second measure, and '2PS' is written above the third measure. Below the staff, the text '2PS' is written below the second measure, and '2PS' is written below the third measure. The notation continues for two more measures, with the text '2PS' above the sixth measure and '2PS' below the sixth measure. The notation ends with a double bar line. The text 'Legend' is written below the staff, and the text '2PS' is written below the staff.

6

11

17 Legend

HiHat

Unison (U)

Slushie

2 Part Split (2PS)

Scud Flud



Change cymbal positions after each rep

Cadences

**“Practice creates confidence. Confidence empowers you.”
- Simone Biles**

2026-2027 Audition Cadence: Raptor

Cymbals

Raptor

♩ = 124

2 "ooooOOHHHHHHH" "HEY" "OH" "GO BOILERS GO" 5 6

ff mf ff mf ff mf

7 8 **A** 10 11

f

12 13 14 15 16 "HAMMER DOWN"

f mf < f mf

B 18 19 20 21

22 23 24 25 26 27

f mf p

C "LET'S GO BOILERS"

28 30 31 32

mf f

33 34 35 36 **D** 38

mf f ff f mf f mf f

39 40 41

f

Marching Cymbals

Funky Fives/Suncoast

"Get On Big Orca, Weeeeeee!"

Nave

♩ = 124
Funky 5's

2 3 4 5 6 7

1. 2.

8 9 10

1. 2.

11 Suncoast 12 4 16 2 18 6 19 4 5 24 25 4 6

The Suncoast portion of this cadence is entirely visual and will be taught at Band Camp

Cymbals

Chunky Monkey

"Who's Allowed? Dawgs Only!"

D. Madison, M. Bowers, J. James

$\text{♩} = 124$

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17 18

19 20 21 22 23

24 25 26 27 28

29 30 31 32 33

34 35 36 37 38

39 40 41

Cymbals

Steamboat Willie

"Meeska, Mooska, Mickey Mouse!"

2025 Student Leaders

$\text{♩} = 124$

2 3 3-part split 4 Unison

A

6 7 8 9

f *mf* *mf* *mf* *mf*

10 11 12 3-part split 13 14 15

Alternate Crash and Crash-Chokes
FL: Start with Crash
BL: Start with Crash-Choke

16 17 18 19 20 Sizzle

f *mf*

B Slushie

22 23 24 25 26

mp

C

27 28 30 31

f

32 33 34 35 36

ff *mf*

D

38 39 40

mp *mf* *f*

Cymbals

Casper

"Teamwork Makes The Dream Work!"

Bietsch, Keller, Russell, Sherburne

♩ = 124

A

f

2 [^]

"DA GA"³

4 [^] [^] [^] [^]

5

6

7

8

9 [^] [^] [^]

10 [^] [^] [^]

B

11

12

13

14

15

C

19

20

p

D

21

22

23

24

f

25

26

27

28

29

E

30

31

32

33

34

35

F

36

37

38

39

40

41

42

43

44

45

G

46

47

48

49

50

51

fff

The musical score is written for a single cymbal on a grand staff. It begins with a tempo marking of 124 beats per minute. The score is divided into sections A through G, each marked with a letter in a box. Section A starts with a forte (f) dynamic and includes a vocal-like phrase "DA GA" with a triplet of eighth notes. Section B starts at measure 11 and includes a piano (p) dynamic. Section C starts at measure 19. Section D starts at measure 21 and includes a forte (f) dynamic. Section E starts at measure 30. Section F starts at measure 36 and includes a triplet of eighth notes. Section G starts at measure 46 and ends with a fortissimo (fff) dynamic. The score includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 1 through 51 are indicated at the beginning of each measure.

Cymbals

Cletus K

"I Can't Hear You, Yeah OK!"

Nave

♩ = 124

Bring RC down on LC and hi-hat.

2 3 4

After crash, RC goes up above head and palm faces forward. LC goes to orchestral position *f*

5 6 7 8 **A** Side Tings

Flash BC forward (palm faces forward), with RC moved up and LC moved down.

9 10 11 12

13 14

B

Up Arrow: Bend slightly backward, point cymbals upward and play slushie toward the sky.
Down Arrow: Bend forward, point cymbals downward and play slushie toward the ground.

15 16 17 18 All: To ting pos.

19 20 21 22

The notation is written on a single staff with a treble clef and a 4/4 time signature. It uses various cymbal symbols: 'x' for crash, 'z' for slushie, and '▲' for tings. Arrows indicate body positions for slushies. Rehearsal marks A and B are enclosed in boxes. Measure numbers 2 through 22 are placed above the staff. Dynamics include a forte 'f' marking.

2

C

23 BC Flip Down 24 BC Flip Up

Left Arrow: Turn to the left about 30 degrees and play in that direction
Right Arrow: Turn to the right about 30 degrees and play in that direction

25 26 27 28 29 30

D

31 32 Punchdown 33 34 Slow return to normal posture (2 counts)

35 36

37 38

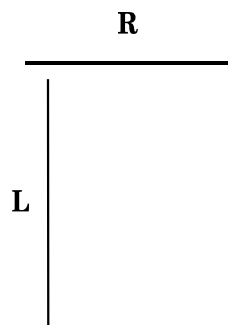


Figure 1: Sideways Ting Position

Side Tings: On beat 2, tilt your head and body to the left and put cymbals into ting position. The right cymbal should be parallel to the ground and the left cymbal should be perpendicular to the ground. (See figure 1 viewed from player's perspective. Lines represent cymbals, letters

Pregame

A N D

Fight Songs

**“A band is not proud because it performs well;
it performs well because it is proud.”**

-George Parks

Pregame Order

Pregame consists of ten songs in this order:

- Run On
- 2013 Fanfare
- Wabash Cannonball
- For the Honor of Old Purdue ("Honor")
- Back Home Again
- The Fighting Varsity ("Varsity")
- Hail Purdue PSP
- America the Beautiful
- National Anthem
- and B-Store.

Pregame notes

Don't worry about the National Anthem for now - we'll cover it during Band Camp. Cymbals, don't worry about B-Store either as it's entirely visuals that will be taught at Band Camp.

Honor, Varsity, and Hail Purdue are Purdue's three fight songs. We frequently play these songs outside of pregame. We also play different versions of these songs. The music in this packet is marked to indicate:

- Long Honor vs Honor Tag
- Long Varsity vs Short Varsity vs Varsity Tag
- Hail IC (Intro/Chorus) vs Hail PSP (Play/Sing/Play) vs Hail PP (Play/Play) vs Quickie

Run-On

♩ = 208

Cymbals to chest Cymbals slightly above port

2 3 4 5 6 7 8 9

Odd counts: bring left cymbal to chest
Even counts: bring left cymbal to port

10 **Halt Cadence:** remain at port

11

Upper body bows **♩ = 120** Upper body up

12 13

Flip to "Liberty" Crash position

"HORNS" "UP" First beat of Fanfare

ff **ff** **ff**

"STOP"

2013 Fanfare

♩ = 120 Powerful!

fff

13

Crunch

sfz sfz fff **fff** **fff**

Liberty Liberty Flip Flip

Wabash Cannonball

♩ = 144

ff

17 **17** **25**

31 **33** **41**

46 **49** **57** TAG

62

Crunch

For the Honor of Old Purdue

♩ = 156



13



25



38



51



63



Crunch

Back Home Again in Indiana

$\text{♩} = 144$

[3]

[7]

f *ff*

[11] **[15]**

f

[19]

fff Crunch

The musical score for 'Back Home Again in Indiana' is written for a drum line in 4/4 time. It begins with a tempo marking of 144 beats per minute. The score is divided into measures, with measure numbers 3, 7, 11, 15, and 19 indicated in boxes. Dynamic markings include *f* (forte) and *ff* (fortissimo). The piece concludes with a 'Crunch' effect. The notation includes various drum symbols such as eighth notes, quarter notes, and rests, with some notes marked with accents (>) or specific drum sounds like 'Crunch'.

Fighting Varsity

$\text{♩} = 152$

[A] %

[B]

[C]

D.S. al Coda Coda / Tag

48

The musical score for 'Fighting Varsity' is written for a drum line in 2/4 time. It begins with a tempo marking of 152 beats per minute. The score is divided into measures, with measure numbers 16, 32, and 48 indicated. Section markers A, B, and C are used to denote different parts of the song. Dynamic markings include *f* (forte) and *ff* (fortissimo). The piece concludes with a 'Coda / Tag' section. The notation includes various drum symbols such as eighth notes, quarter notes, and rests, with some notes marked with accents (>) or specific drum sounds like 'Crunch'.

Hail Purdue

♩ = 152
Intro

9
Verse

17
Chorus

25
Chorus

33
Chorus

41
Chorus

75
Quickie

Crunch

Crunch

America the Beautiful

♩ = 96

Down to sides in 8 counts

Up to Crash in 3 counts

11

28

Stands Tunes

**“Success is not final; failure is not fatal. It is the courage to
continue that counts.”**

- Winston Churchill

Stand Tunes

One of the most important responsibilities the “All-American” Marching Band carries is to be the #1 fan of Purdue Football. Win or lose, we cheer our Boilermakers on with vigor and enthusiasm! To aid in this, we have a large playlist of tunes to play in the stands and at our various concerts throughout game day. Here are some of the staples in our current playlist:

In-Between Downs Cheers

- 2017 Stand Tunes
- 2021 Stand Tunes
- Tear It Up
- Eat Em Up
- Go Purdue
- Boilermaker Remix
- Boiler Up (3rd Down Cheer)
- Space Shorts

AAMB Staple Stands Tunes

- The Horse
- Crazy Train
- Hail Locomotive
- Boilermaker

Stand Tunes notes

As mentioned before in this packet, these tunes are expected to be performance-ready with music at Band Camp (be sure to read the “Memorization Requirements” section of this packet for a complete definition of “performance-ready”). None of these tunes are as technically difficult as other music included in this packet, but don’t skip over them! This music will be played a lot as a member of the AAMB and is some of the most well-known by our fans - they expect perfection! Further details of these stands tunes (such as when during games they might be called on) will be discussed at Band Camp - for now, focus on getting comfortable performing them!

Cymbal Stand Tunes visual notes

Most of these stand tunes have simple and fun visuals. They will be taught at band camp and after.

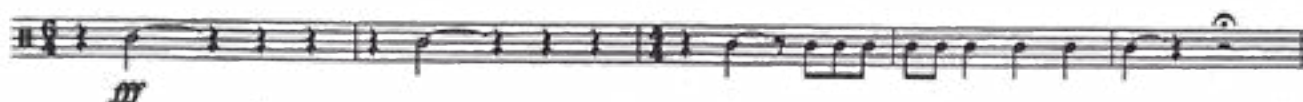
Some scores are not present because there is minimum amount of cymbal playing in them and will be taught at band camp.

2017 STANDS TUNES

CARMINA

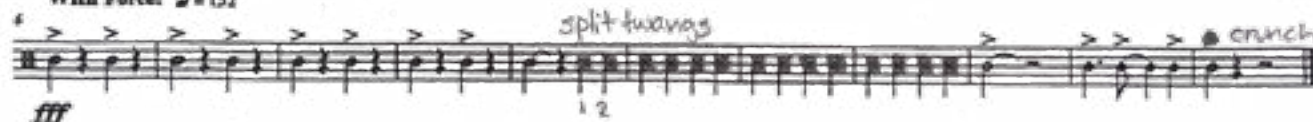
arr. MRC

Powerful! ♩ = 76



HES IRAB

With Force! ♩ = 152



BALD MTN

Menacing ♩ = 104



Cymbal Line

2021 STANDS TUNES

The Defensive F Minor Collection!

Arr. by MATT CONAWAY

Perc. Arr. by PAM NAVE

Schubert

♩ = 152



Chopin

♩ = 132



Grain

♩ = 96



Cymbal Line

BOILER UP CHEER

MRC

Rock Shuffle ♩ = ♩♩♩

FOOTBALL: Play after defensive 3rd Down
OTHER TIMES: On Director's Call

♩ = 132

4 **split Crashes**

5

9

ff

12

fff

Cymbal Line

BOILERMAKER

OPTIONAL SHORT VERSION: Start at 37, no repeat

Arr. by MATT CONAWAY
Perc. Arr. by PAM NAVE

Fast Metal Shuffle ♩ = 96

turn **9** tight hi-hat

17

23

25

33

still loose hi-hat

37 loose hi-hat

45 BRING THE HEAT!
Big Visual Crashes

choke on 2 at
Repeat as needed cutoff

ff

fff

2022

Crazy Train

Cymbals

Perc. Arr. by Pam Nave

Repeat 8x **9** Repeat 4x 10 17 H.H. **4** **21** 16 **37** Ride 10

47 47 H.H. 8 **55** Repeat 8x **63** H.H. 7 70 ^

Go Purdue

Up-Down Diagonal Visual To Be Taught In Person

Cymbals

Denotes Crunch ^

Boilermaker Remix

Visuals To Be Taught

Cymbals

Less ^

Eat Em Up

$\text{♩} = 160$

19 24

Force Awakens

aar. Conaway, Murtha/Rapp, & Conaway/Holt

With Great Force ♩ = 80

ff

3 part split choke

Detailed description: Musical notation for Force Awakens. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'With Great Force' and '♩ = 80'. The dynamics are 'ff'. The notation consists of a series of half notes with accents, followed by a triplet of eighth notes with accents, and ends with a double bar line.

THE MANDALORIAN

CYMBALS

34

ff

2

Written by LUDWIG GÖRANSSON
Arranged by PAUL MURTHA
Perc. arr. by WILL RAPP

Detailed description: Musical notation for THE MANDALORIAN. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The dynamics are 'ff'. The notation includes a cymbal roll marked '34', followed by a series of half notes with accents, and ends with a double bar line. There are also some handwritten notes like '1 + 2' and '1'.

Hail Locomotive

Arr. Pam Nave

start train motion to the left

♩ = 140

Detailed description: Musical notation for Hail Locomotive. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked '♩ = 140'. The notation consists of a series of eighth notes with accents, followed by a double bar line and a repeat sign, and then continues with eighth notes and accents.

7

Detailed description: Musical notation for Hail Locomotive. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes with accents, followed by a double bar line and a repeat sign, and then continues with eighth notes and accents.

13

start train motion to the right

Detailed description: Musical notation for Hail Locomotive. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes with accents, followed by a double bar line and a repeat sign, and then continues with eighth notes and accents.

19

1. 2.

crunch

Detailed description: Musical notation for Hail Locomotive. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes with accents, followed by a double bar line and a repeat sign, and then continues with eighth notes and accents. There are also some handwritten notes like '1.' and '2.'.

The Horse

Arr. Pam Nave

♩ = 140
choke Drop to high hat

1 2 3 7x 4 5 7x 6 7 7x

8 9 7x 10 11 4x 12 13

Some Final Thoughts

Congratulations! You made it through this packet! You've now been exposed to everything you need to know to be fully prepared for Tech Weekend and Band Camp!

If you have any lingering questions, or want to learn even more, check out the PUDL social media sites and the Purdue Bands and Orchestras website. There, you can find detailed videos with advice regarding marching and playing technique. Keep in mind that we do not expect any rookies to have any technique mastered prior to Tech Weekend/Band Camp — but the videos may give you a solid foundation before arriving on campus.

We hope this packet has been informative and helpful for you as you prepare for your first AAMB Drumline Tech Weekend and Band Camp. Best of luck and we can't wait to work with you soon.

Don't be afraid to reach out if you need us!

Sincerely, Dr. Nave, Isaak, and the rest of the 2026-2027 Student Leadership team.

